

JUNIOR

Arts

AND ACTIVITIES



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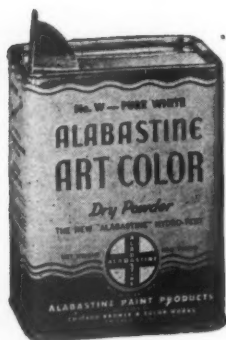
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Dear Classroom Teacher

Much is being said and written today about **integration** in the art program. Integration with what? Just social studies?

At a recent exhibit of art by upper grade level pupils, a group of teachers were discussing the work and its relationship to the needs and interests of this age level group.

One teacher pointed out examples of work which obviously had been based upon social studies units. Many of the activities indicated that the children had been encouraged to use social studies subject matter as a basis for original expressions in a variety of art media. Some, however, seemed so derivative of illustrations found in text books and other literary sources that they lacked the spontaneity and expressiveness which characterize good art experiences for children.

Another teacher was impressed by the number of examples which seemed to have been inspired by activities having nothing to do with school. For the most part they were pictorial illustrations, and in almost every case one could sense the personal feeling of the child in expressing some recent or remembered experience.

Still another teacher was interested in experiments in three dimensional design which made use of scrap materials. Some of these were experimental abstract studies while others showed an original use of materials in construction problems based upon reality.

The exhibit showed a wide variety of types of activities — from visual realism to experimental abstraction. Which represented **integration**? Which showed best the true interests of upper grade children? These teachers agreed that even this wide range of art expression represented only a small fraction of the broad interests of children and that the criteria for judging the degree of **integration** depended upon the degree to which the child had been able to identify himself with the particular activity.

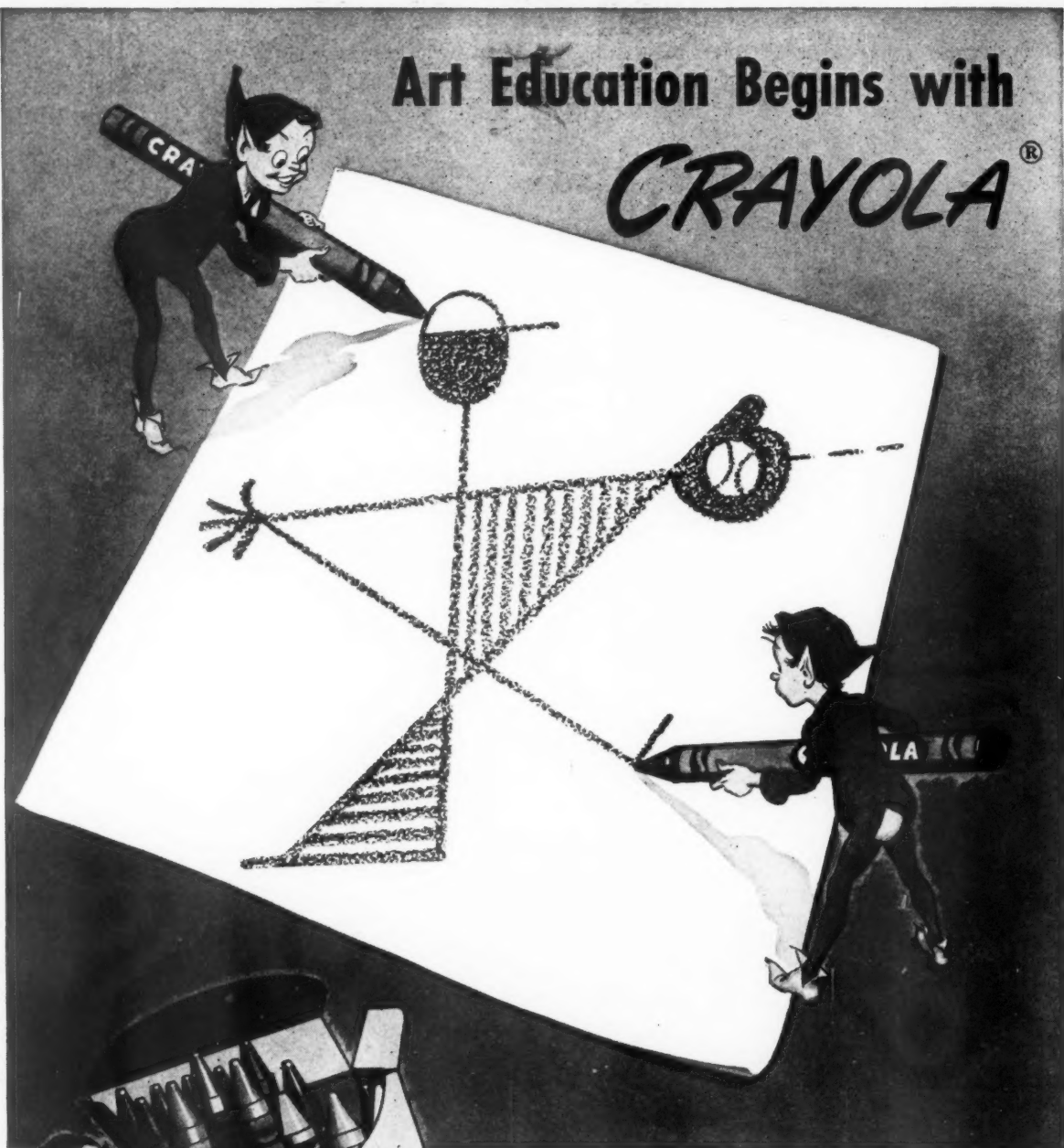
Successful integration in the art program thus becomes more a matter of integration within the child and his personal interests than integration within any body of subject content.

Sincerely yours,

F. Louis Hoover

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Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 32
Number 2

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Editorial and Advertising Offices:
542 N. Dearborn Parkway, Chicago 10, Ill.
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Advertising Representative: **BRAND & BRAND**
521 Fifth Ave., New York 17, N. Y.
MUrray Hill 7-2088
1052 W. 6th St., Los Angeles 14, Calif.
Michigan 1732

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Cover Design: "Happy Witches" by Janice Rine, aged 7

JUNIOR ARTS & ACTIVITIES is published monthly except July and August by the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago 10, Illinois, G. E. von Rosen, President. SUBSCRIPTION: One Year, \$4.00 in the United States and foreign countries. Single copy, 50c. CHANGE OF ADDRESS: Four weeks' notice is required. Send old address as well as new. ENTERED as second-class matter September 27, 1939, at the Post Office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry, Rochelle, Illinois. JUNIOR ARTS & ACTIVITIES will consider for publication articles concerning creative activities for children. Correspondence regarding manuscripts should be directed to the Editor.



WE BEGIN A NEW YEAR...

Have you thought about art activities for the year?

Consultant explains one city's program and answers many teachers' questions.

By FLOSSIE GUYER KY SAR

Consultant, Art Education
Fort Worth, Tex., Public Schools

"Should my children all learn to do things equally well?" The first grade teacher spoke for the group. "How will I know when they are accomplishing what they should?"

September had arrived. A new school year in Fort Worth, Texas, had begun. Three young teachers were discussing problems that troubled them. Some of the problems involved art so they had come to their friend, the art supervisor.

The art supervisor was glad to receive them and happy that they had brought their problems to her. "Let's take the last question first," she began. "If your children are happy in their work, if they are having fun, you may be sure they are accomplishing something worthwhile. During the year you will provide for many experiences with many materials. These will be creative experiences in which the children record their own ideas in their own ways.

But there is no good measuring stick to which you can subject the work of the children. They will not learn to do all things equally well.

(Continued on next page)



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(1) Handsome paper mache clown greeted visitors at Fort Worth's Handicraft Show. (2) During rodeo time, many children expressed interest in horses, roping, etc. in their drawings. (3) Group of boys in one school experimented with wire sculpture.

EXHIBIT FROM FORT WORTH



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Here is Marcia's bird. She has a strong feeling for design. There is a certain reserve in the pattern and colors she has used and she shows a keen sense of rhythm in the repetition of the leaves. But can we say that her results are better or her personal experience more satisfying than Nita Lee's who painted the dashing picture of black cats against a strong red background? Remember always that, although the results of children's work are most interesting to us as adults, what happens to the child in the doing of it is much more important."

The third grade teacher was anxious to know about the relationship of social studies and art and asked, "Should all art lessons grow out of our social studies experiences?"

"Not necessarily," said the art supervisor. "Those experiences which are most vital to the children will be the sources for the most creative expression. If you make your social studies a real part of the lives of the children, their art activities will show it. Here is Shirley's picture of a cowboy roping a calf. This was done during rodeo time, but since the third grade was



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studying about Fort Worth, this drawing was the result of strong community interest as well as that developed during the progress of the social studies unit. Suzanne drew about her visit to her grandmother's farm when the second grade studied about the farm."

"Art is not the handmaiden of the other subject areas. It provides a most important means of expression and in this way may supplement other areas. In addition children often wish to express ideas which stem from interests outside of school. Art stimulates and satisfies the child's needs for exploration and construction.

"Experimentation with many materials is important. It should be carried on in every grade. Find ways to teach form. Clay is an excellent medium for this. Develop enjoyment in the difference in the "feel" or texture of many surfaces. Simple abstracts may be created by using many different materials. A second grade made a mural of their community using many materials — slick, soft, corrugated, and sand papers, cotton, velvet, corduroy, terry cloth — to produce an interesting community built around a playground in which children played." (Continued on page 11)



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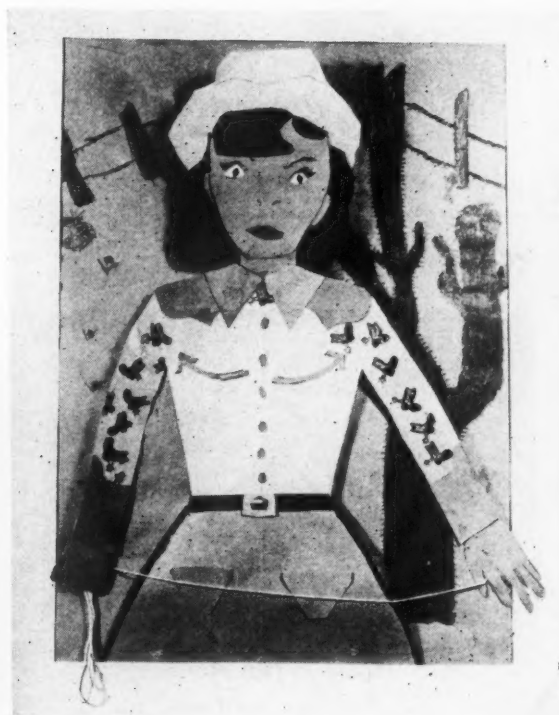


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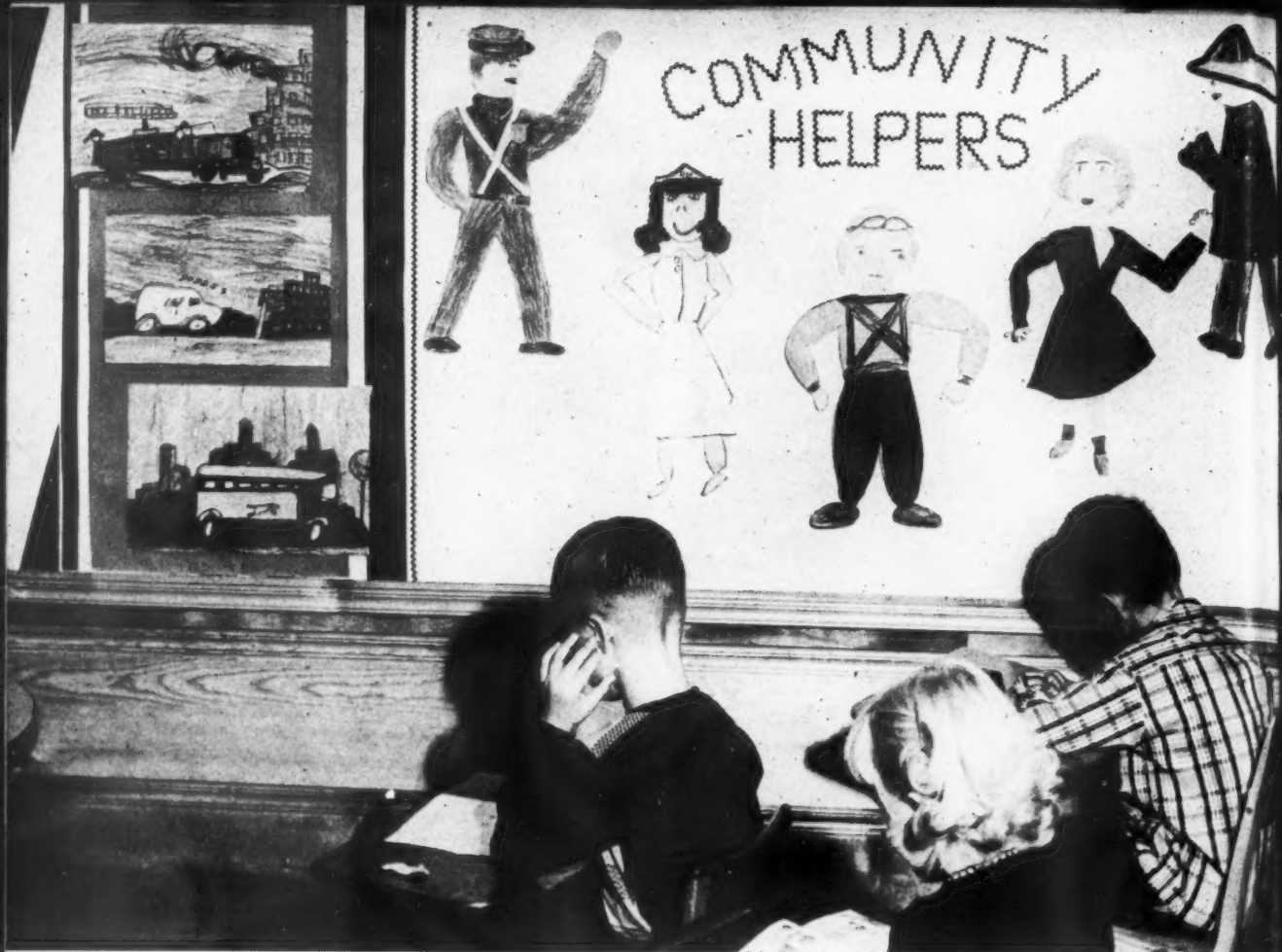
(4) Three children finish large paper mache clown and dog. (5) They were exhibited at spring Handicraft Show. (6) First grader caught vigorous movement of folk dance. (7) Junior high school students with help of shop classes made clowns that turned and rang bell. (8) First grade pupils enjoy working with clay. (9) Fourth-grader achieved three-dimensional effect with cut paper figure pasted in front of drawing.



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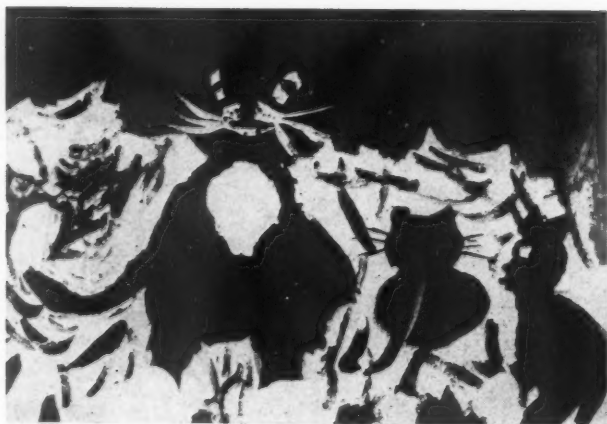


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EXHIBIT FROM FORT WORTH



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The third member of the teacher group had been listening intently. She had taught for a short time in a third grade but now her responsibility was art in grades four, five, and six. She asked, "What are some experiments that will interest my children?"

The art supervisor turned to a picture rich in color and interesting in texture. "A little Mexican girl in a fifth grade did this encaustic. Now that term seems remote from fifth graders, but they like to learn big words. By doing so they get acquainted with a process adult artists use. It is just melted wax crayon which you can apply with old brushes. The unusual, piled-up effect was achieved by holding the end of the crayon in the flame of a candle and drawing with it while it was very soft.

"You might try some wire sculpture. Here are some line designs of animals and birds which fifth and sixth grade boys did. They gathered a variety of wire coat hangers, scrap that had been twisted together in places and a small quantity of aluminum wire. After making a few line drawings, they found they could create their sculptures directly. They became skillful in using the twisted places as part of the design. They learned much about the importance of line. However, their sculptures didn't "show up" well in the

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(10) Rickrack and cloth helped make this bulletin board display more interesting. (11) "Proud Mama" was painted by six-year-old. Cats are black with red barn and yellow saw nest. (12) Another first grader drew her version of spring. (13) Mexican girl did this encaustic, "Chicken Family," in brilliant colors. (14) Visit to farm was idea behind this drawing.

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EXHIBIT FROM FORT WORTH



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exhibit case. So they painted them with dull-black, metal paint and set them on bright colored wooden bases.

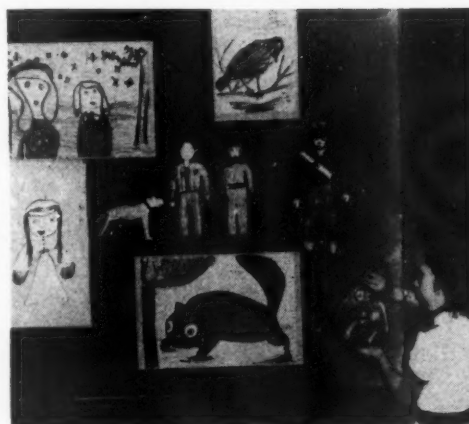
"Perhaps you saw some of the paper sculpture clowns that were made for the Handicraft Show. I think they became, in every instance, a whole-school problem. Everyone did a little pasting or cutting or painting.

A great variety of armatures were used. Some were wood, some paper rolled around wire, some rolls of chicken wire, but all resulted in distinct clown personalities. And they provided opportunities for well-organized group activities. The primary children wrote charts about them and some schools conducted contests for naming them."

One teacher was a bit worried about discipline with older children and asked, "Will boys and girls work together easily in these grades?"

Again the supervisor turned to the pictures. "Here are two that are interesting. They both show the value of physical education and art in the development of

(Continued on page 43)

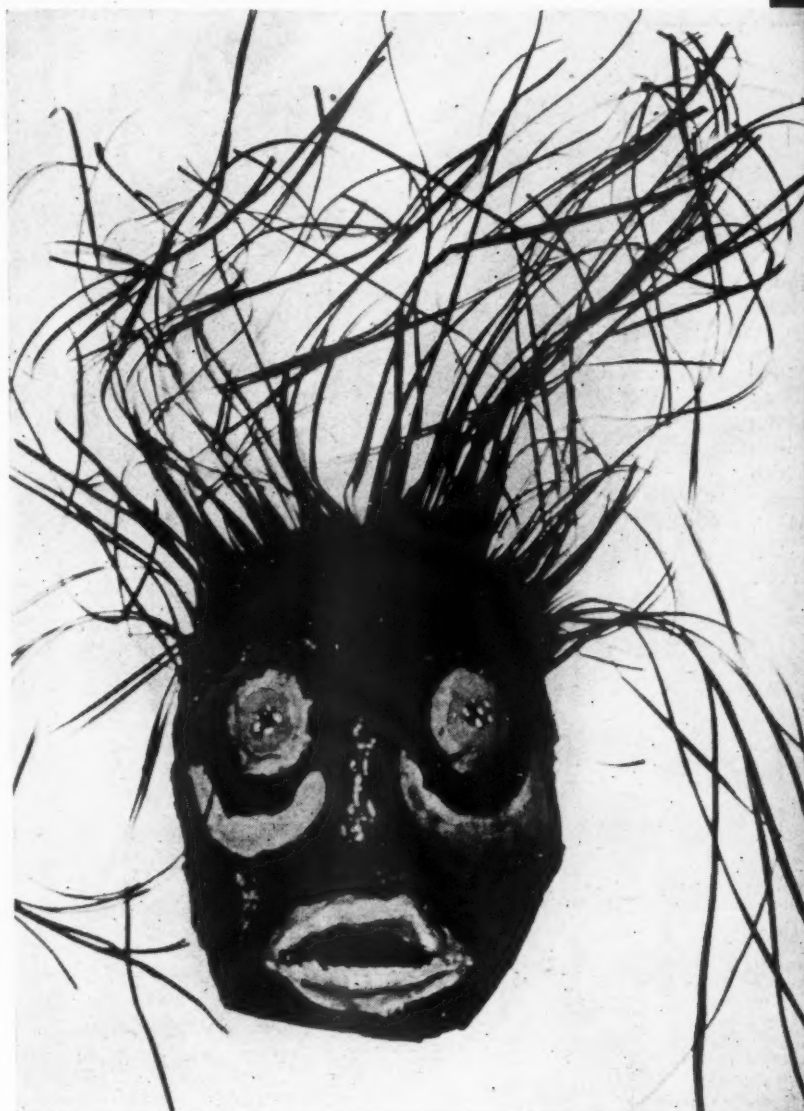


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(15) Rhythm of square dance is recorded by sixth grader. (16) Many children prefer to work alone — as did boy who drew sensitive self-portrait. (17) Teacher helped children arrange attractive bulletin board displays throughout year.

JUNIOR ARTS

CONJURES UP FUN FOR HALLOWEEN...



A HAUNTING WE WILL GO

Costumes from paper bags, page 14

TRICK OR TREAT

Experiments with masks, page 16

BEGGAR'S NIGHT

How to make paper mache masks, page 22

"GOBBLE-UNS 'LL GIT YOU..."

Hobgoblins from scraps, page 24

10 PAGES
OF PROJECTS

A HAUNTING WE WILL GO

By GUY FRANKLIN

Anyone can drape a sheet around himself and look like a spook, but one spook looks just like another.

One group of sixth grade boys wanted something different for Halloween. Their solution was to design and make costumes entirely of paper sacks decorated with poster paint. Each used large bags which came from the dry cleaner for the costume and grocery bags for masks. They won't last as long as costumes of cloth, but everyone had a fine time. Here are their stories:

JOHNNY: This year we studied about the Indians of the Southwest. We carved Kachina dolls of balsa wood so I knew what a Kachina doll looked like. I thought it was a good idea for a costume.

I used one big sack for a kind of skirt. I painted a big design around the bottom. This part of the costume came up under my arms. Then I used another big sack for the coat part. I split it up from the bottom and turned it back. I also cut a hole out for the neck and cut it down the back so it would go over my head. Then I painted Indian designs around the neck and bottom.

For the mask I used a big sack I got at the grocery store. It was too long so I rolled it up some. I painted the face on one side. Then I made feathers for the top of the mask. I pasted strips of shirt cardboard between two pieces of brown paper and cut them to look like feathers. I painted them in several different colors.





GEORGE: I wanted a Halloween costume that would make me look like some animal. I decided on a skunk because I knew no one else would think of that. I cut out the neck and also two holes for my hands to come through. Then I painted two little sacks to look like paws.

I pushed in the corners of a grocery sack and pinned it on the inside to make it look like a skunk's head. I also cut out two ears of black paper and pinned them on the mask. I painted all this part of the costume with black and white poster paint.

The tail was the hardest part of all. I cut a lot of strips of black construction paper and used brown gummed tape to make them stick on a piece of aluminum clothes wire. Then I taped the end of the wire for about 18 inches to the costume and also used some heavy thread to hold it in place. No one else had a costume anything like mine.

JULIEN: I decided I wanted a clown costume for Halloween this year. I used a big sack from the cleaners for the clown suit. I cut up from the bottom to make legs and put tape along the edges so they wouldn't tear. Then I painted spots all over it.

I tried to make some sleeves out of sacks but it didn't work. So I made long strips of paper with spots and pinned them to the sleeves of a white shirt.

I made my mask from a grocery sack. I cut out big ears from shirt cardboard and pinned them on to the sack. Then I cut some long strips of paper and pasted them on the top of the mask to look like hair.



TRICK OR TREAT

**Masks — of all colors,
sizss and shapes — offer fine
opportunities for class
experimentation
in design and construction.**

By MERCEDES A. BACON

Classroom teacher
Freemont School, Long Beach, Calif.

Halloween is always a favorite holiday. Dressing up in borrowed clothes and wearing masks gives children a chance to express different facets of their personalities.

Last fall I began teaching 40 sixth-graders of varying abilities. I wanted a Halloween project that would interest them all. At the same time, I wanted to help my students improve their capacities to listen, to follow directions and to work together well.

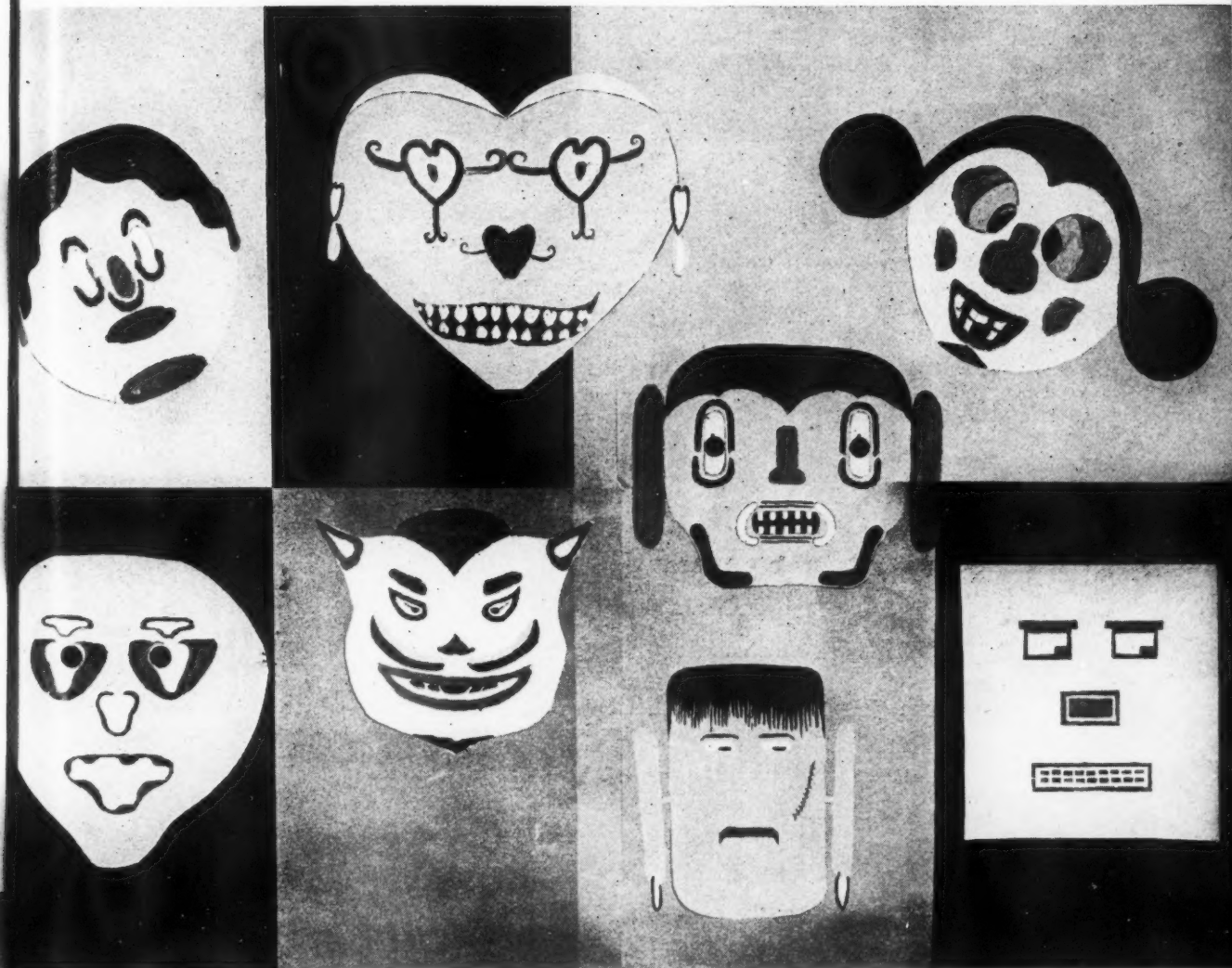
Masks were a "natural". The idea of making them delighted the children and the masks were an excellent medium for experimenting with color, division of space and all the underlying principles of designing.

An art committee passed out scratch paper — 12" x 18" — to each child. The learning and fun of making a Halloween mask began. Observation of each other and pooling of findings had already established that eyes are about midway between the top of the head and the chin.

It was suggested that the eyes and nose and mouth could be any shape — square, triangular, round — that the children wanted. Through experimenting, the children discovered that if one feature such as the eyes were square, it was a wise plan to repeat the shape in the nose and mouth. In the finished designs features were expressed as circles, ovals, oblongs, stars, crosses, raindrops, triangles, etc.

(Continued on page 19)





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(1) Finished masks, made to fit children's faces, grew out of experiments with shapes and colors.
 (2) Class first made masks of paper. These aroused enthusiasm for further exploration of possibilities for expressing facial features.



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(3) Cloth was cut to fit face as first step. (4) Eyes and mouth holes were cut and mask was covered with flour paste. (5) Masks were allowed to dry before painting. (6) Some children built up features with paper mache and then painted them. (7) One boy used his mask as part of a pirate costume for a P.T.A. parade.

The grotesque faces often were made more attractive by using related colors with complementary color for the background. Others used just any color, but because of rhythm in line, the designs were interesting. The suggestion that the children surprise each other with their completed designs helped preserve a good working situation.

About this time a bulletin came announcing a P.T.A. Halloween parade and carnival. Immediately the children wanted to make masks that would actually fit their faces. The teacher suggested that each child bring a cup of flour and a piece of thin white cloth — old sheets or pillow cases — large enough to cover his face.

The next morning an eager child was at each desk, his white piece of cloth spread out with the necessary flour. We collected the flour in a pail and chose four people who, with the teacher, would demonstrate the procedures in making a mask to fit a face.

First we discussed what a demonstration is, how we could all see if we arranged our chairs in a "U", the need for cooperation and for listening to explanations.

Next, two children tore newspapers into three inch strips and then tore those into strips one-half or three-fourths of an inch wide. (These narrow three inch long strips will fit well when forming the mask over the features. Tearing is better than cutting because uneven edges paste more smoothly.) The flour was mixed with cold water to form a thin paste and placed on the work table in a large bowl. We were ready for the demonstration.

A piece of cloth was folded in the middle and the folded edge placed at the center of the model's face. He was directed to hold one finger tip against the center of his eye. With a blunt piece of colored chalk the teacher lightly

(Continued on page 45)



WOLF MASK

ART APPRECIATION SERIES

An unknown tribe of American Indians who lived on Key Marco off the southwest coast of Florida nearly half a century before the discovery of America made this wolf mask. The preservation of this and other wooden objects is due to the fact that it had been buried in the muck of the lagoon where it had fallen when the ancient village was destroyed by a hurricane.

When lifted from the ooze, the mask was found to be carefully bundled up in palmetto strips. The movable ears were thrust through the back of the head and gaping jaws, while the legs were bound onto the side of the head. Some of the original paint — black, grey, blue and white — can still be seen.

Small holes at the back of the mask and through the ears and leg parts indicate that it was used originally as a puppet in a hunting ceremony.

The Key Marco discoveries were made in 1895 by an expedition sponsored jointly by the University of Pennsylvania Museum and the Bureau of American Ethnology. Here had lived a people of the stone age level yet their culture was not based upon stone. In fact stone was a rare and precious commodity used primarily for pendants, but they created an art in wood without known parallel in North America. The wolf mask is a fine example of the imagination and skill which this Indian tribe possessed.

WOLF MASK is reproduced
through the courtesy of
The University Museum of Philadelphia

BEGGAR'S NIGHT

By **RICHARD CARL MEYER**

Instructor of Art
Ellis Junior High School, Elgin, Ill.
From a masters Thesis

What would Halloween be without a mask? This sixth grade boy used strips of newspaper, paste, water, and his imagination to make this Halloween mask.

Paper was wadded to form a base for the mask. The general shape of the mask was decided upon and the base formed accordingly. To make the base more substantial, it could be tied with strings or held in place with scotch or masking tape. Strips of paper towelling soaked in water were applied in one layer over the surface of the base. If paste is not used for the first layer the base is removed more easily.

While the initial layer of paper was still wet, strips of newspaper one inch wide were torn. Water was mixed with paste until it became the consistency of thick cream.

Now starts the fun! These newspaper strips were soak-

Make a mask! Newspaper strips, paste, water and imagination are all anyone needs for Halloween.

ed in the paste solution and applied in a criss-cross manner over the layer of wet paper toweling. One or two layers were applied to the entire mask. For building up the features of the mask the strips were wadded and applied to the surface. These were then covered with several more layers of newspaper strips.

Next the facial features were applied to the mask. Here children usually discover that if they exaggerate and emphasize ordinary facial features they can get weird and grotesque results.

Altogether 8 layers of newspaper strips were applied. After two or three layers have been applied it was put aside to dry.

After the mask had dried it was strong and rigid. The wadded paper base was removed from what is now the inside of the mask. (Continued on page 49)



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(1) Base of the mask is formed of paper crumpled up in general shape and tied by a string; (2) newspaper strips soaked in paste solution are laid over rough shape which has been covered with wet paper toweling; (3) features of face are built up gradually; (4) features are painted on; (5) mask is completed, later hair was added (see page 13).



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"Gobble-uns 'll Git You..."

By **HAROLD SWENSON**

Supervisor of Art
Independence, Ia., Public Schools

In our fourth grade the children wanted to do something for Halloween. Our problem was the usual one — to symbolize the holiday yet get away from the stereotyped concepts of the familiar, commercial approach to Halloween. After a spirited discussion the children decided to make their own versions of hobgoblins!

We considered the various materials we had to work with in our art room. Tempera, clay, chalk, watercolors, cut-paper and many others would provide worthwhile experiences but much like we had done before. The art supervisor suggested we look for ideas in our boxes of mixed materials which contained corks, pieces of wire, choreboys, cloth scraps, sponges, beads, buttons, colored sticks, yarn, string and many other articles — most of them brought to school by the children.

Our hobgoblin list included the following: ghosts, boogie men, witches, skeletons, cats, owls, and some highly imaginative ideas suggested by the materials. After each child chose an idea to work out he began to experiment with the available materials. We placed a box of scraps on the desk and two students demonstrated how they might use the corks for heads and feet and wire for the beginning structure. While they carried on with this the class volunteered further suggestions.

Undoubtedly the students were motivated as

(1) Wire, many colored buttons and corks were used by Gordon Hamilton to make his Halloween hobgoblin, "Button Man". (2) Katherine Pendleton's "Ghost" is made of extremely light, soft, white paper. Ghost will weave back and forth in wind.



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PHOTOGRAPHS BY CHESTER GARSTKI
Staff Photographer

(3) Rosella Berg created "Witch" from scraps of cloth, yarn and matchsticks. (4) "Spook" by Frederika Poff is made of bright red and green yarn and straw. (5) Bruce Guthrie did "Owl" of cloth, wood and crepe paper.



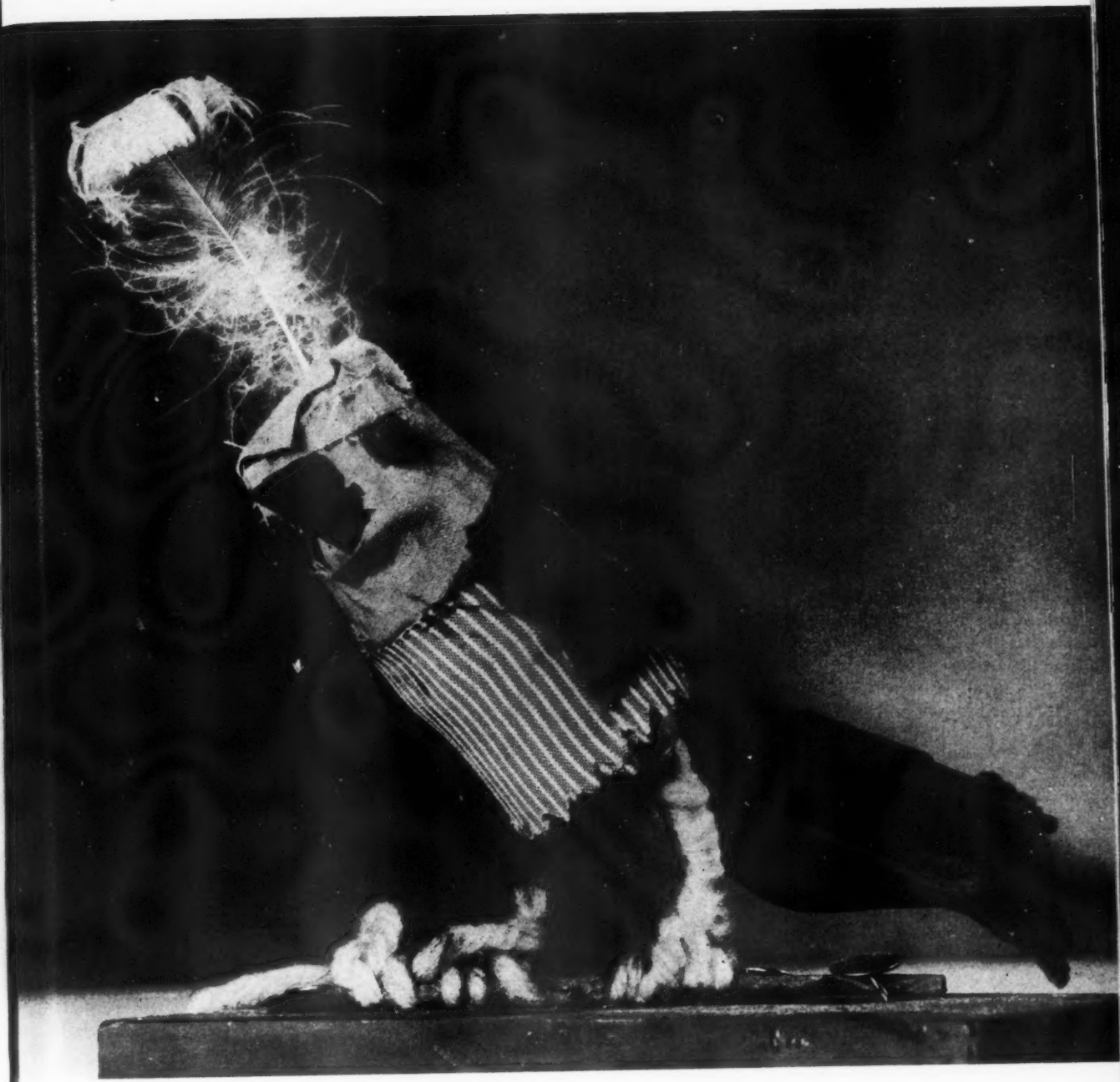
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much by the variety of materials as they were by the discussion.

The growth of ideas did not end with this introduction because a few minutes at the beginning of each class period were set aside to look over the things that had developed the day before. Questions were directed to stimulate the students' thinking about what they were making, about the parts each goblin had such as: eyes, ears, legs, hand, costume and what the figure was doing. This was always introduced by general questions concerning how the child wanted his figure to look. When a child suggested that his hobgoblin needed a hat we would ask what the hat might be made from and which material might suit him the best. Color contrast was important too. If we used a black cork for the head black buttons would not be effective for the eyes.

The interest remained high throughout the project which lasted several periods. Each child created at least one hobgoblin. They all were successful because this type of project permits a real variety of experimentation and presentation of ideas in the child's own way. And we think we succeeded in capturing the true spirit and feeling of Halloween fun. •

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SKELETON

JUNIOR ART GALLERY



When it was a little before Halloween time the fourth grade made hobgoblins. It took me a long time to decide what I wanted to make but I saw that nobody had started making a skeleton so I started to make one.

First I took some wire and made it in the shape of a person. The head was not round. It was just a piece of wire going up. I made it that way because there was not enough wire. I did not make the hands at first. I put them on after I wound some yarn around the arms. We had all different materials on the table that we sat at. If we did not have the material that we wanted we would bring it from home or we would look at another table to see if they had it.

On our table there was an old Choreboy. I wound part of it around the legs of my skeleton and put some more on the head. I put some yarn around the Choreboy and the piece of wire so it would not fall off or down. The eyes were made of two pearl beads with holes in them. I put pins in the holes and hooked the pins into the yarn.

The teacher said we could use a lot of color in our hobgoblins so I wound some other pieces of colored yarn around the body. They looked like bones.

Margeet Q. Schoenbohm

Grade IV
University Elementary School
University of Iowa
Iowa City, Iowa



Children examined types of trees and mosses and variety of colors in woods.

Let's Take a Walk...

An impromptu excursion — whether in country or city — can be fine basis for stimulating observations and new learning in many fields.

By MARGARET KIRKPATRICK

Sussex County Art Supervisor
Georgetown, Del.

One beautiful autumn morning I arrived at a one-room rural school. The air was warm and sunny and to one who had lived long in the city the scent of the pine woods nearby was especially inviting.

Inside the school the northeast windows gave a limited light. Children's work was colorfully displayed on the walls. Desks and blackboard gave evidences of a busy day. But this seemed a day to be out-of-doors. Could what was happening inside be interrupted for an impromptu excursion? Perhaps a trip would add meaning to classroom experiences. Briefly, the teacher and I talked it over. Then we said to the children, "It's such a beautiful day, let's take a walk into the woods just to see what we can find there. Would you like to go?"

The class responded with an enthusiastic yes. As we started out, we continued the discussion. "Sometimes we take the world around us for granted. There are many interesting things in the woods. What shall we

look for? What do you think we might see? Perhaps we'll discover many things that none of you have thought of."

The first thing we came upon was a bank of clay at the edge of the road near the school. It had an unmistakable satiny look. Some of the children dug in with their fingers to test it by wadding and squeezing and pinching it. It was gummy and quite free from grit and sand. We decided to get a supply later in the day. Farther on, where underbrush thinned enough to permit entrance into the woods, we scrambled up the bank and in under the tall trees. Teachers and children simultaneously cautioned each other about poison ivy, pausing to identify it for the little ones. Once in the woods, progress was easy for only small holly, dogwood, and sassafras trees interrupted the pines.

We noticed overhead the break in the trees and the streak of blue sky where the branches parted. We spoke of spotting certain trees so that we could find



Third graders greater appreciation of light and colors showed in drawing.

our way out easily. We wondered who owned the land — no one seemed to know.

The hush of the woods made it a place of enchantment. On the road we had been noisy; here we were quiet. The occasional bird call seemed very loud and clear in the silence. Somebody said, "It's like church only better".

Under the pines was a thick carpet of needles — pine chats the children called them. I noticed a rosy glow where the sun shone and asked, "What color is the ground here under the pines?"

"It's red . . . well, almost red."

"It's pink where the sun hits it."

"But in the shadow it's a different color."

"Over there it's brown."

"Back in school if we held pine needles in our hands they wouldn't look like these."

Eyes were searching, hands pointing. Children were making observations. Now (Continued on page 49)



Pine cones' construction impressed eighth grader.

Printing Programs with NEWSPRINT STENCIL

By **FRED W. METZKE, Jr.**

Art Instructor
Florida State University
Tallahassee, Fla.

"We need 90 program covers for Education-Business Day, Mr. Metzke. Is there any way that some of the children might make them within the next few days?"

The program chairman's request was answered by a printing technique called newsprint stencil printing. Several children made designs suitable for screen printing. Of these, two were selected. Each design was to be printed with two colors of paint. The paint we used was Nu Media, a new product that I had seen demonstrated at a Western Arts Conference in Columbus, Ohio.

The workability of Nu Media reduces the technical needs of the printer to the following simple materials:

- wooden frame
- marquisette or curtain material
- newsprint for stencil
- cardboard or wooden squeegee

The above materials are easily assembled, and simple to use, thus making the newsprint stencil practical for all levels with a variety of uses.

NEWSPRINT STENCIL PROCESS

For best results in newsprint stencil printing a simplified design is most easily adapted to the technique. Instructions and materials used in the actual printing process are as follows:

- A frame is made of 1" x 2" strips of wood (size dependent upon design to be printed) over which marquisette is stretched and stapled firm.
- The design is cut from a piece of newsprint the size of the screen. Cut out all the shapes in your design which will be the same color. If the design is to have more than one color, a separate sheet of newsprint must be used for each additional color stenciled. However, only one frame is needed for printing a multicolored design.
- The newsprint stencil is adhered to the screen by placing the screen so that

(Continued on page 48)



1



2



3



5



6



4

(1) Student begins process by making news-print stencil. (2) Stencil is adhered to screen with wet cloth. (3) Print is carefully removed from stencil. (4) Pupils fold finished programs. (5) and (6) Program cover design shows up well in printing process.

BOOMTOWN

Mining can be a fascinating study for your intermediate youngsters.

By WILLIE MAE IVEY

Supervisor of Art Education
Arlington County, Va., Public Schools

Photographs courtesy of the Arlington Daily Sun, Arlington, Va.



Fifth grade pupils built tabletop of coal mine.



Another group painted a mural of miners at work.

During a study unit on Alaska the pupils in my fifth grade class became very interested in mining. The interest heightened when a real prospector related some of his mining experiences.

Later we found a lump of coal that had been dropped when the coal was being transferred from a truck to the school bin. We took it into the classroom and added salt, water, bluing and mercurochrome which started our "coal flour". This provoked a volley of questions about the composition of coal, its formation, etc., and a lively discussion ensued over both coal and oil. Our study had begun.

We listed all the questions we wanted to answer. Each pupil chose one for his research. When we grouped the questions around a central theme we found it resolved into six groups or committees. Each elected a chairman and a secretary and set to work. Our librarian scoured the school library and public library for books, magazines and pamphlets. Parents sent in all the material they had or could procure from Government agencies. We sent to commercial companies for material. Our visual aid center lent us filmstrips and experts from the Standard Oil Company acted as our guides. Even John L. Lewis sent us material.

When the children had unearthed the facts in their research problems, many wanted to depict them so others could see and understand their findings. This called for the help of our arts and crafts teacher, Miss Jeanne Gilman. The boys and girls had drawn flat pictures of derricks and coal mines and now they wanted to construct a shaft mine and a miners' town. Miss Gilman and the students talked over their plans. The pupils told her what they wanted to construct and she skilfully guided and assisted them. The result was a large tabletop construction of boxes, crumpled newspaper, wheat paste and sawdust. It showed a hilly terrain with the front section cut away to reveal a shaft mine as it looks underground — elevator, rooms and all. Nearby was the tippie with its washer and sorter. In the distance atop a hill was the town.

Also they showed the many means of transporting coal from mines to consumer. (Continued on page 40)



One pupil imagined runways and highway as they might look from plane.

Kansas City Airlift

Excursions of all types are fine stimuli for art projects. One class pictured world from the air.

By LUCILE H. JENKINS

Art Instructor

Northeast Junior High School, Kansas City, Mo.

There is something magical and exciting about flying through the air. It is one of the many experiences that has universal appeal for children of all ages.

Whether the airplane trip was real or imaginary is not important. Children will enjoy talking about flying and it can be a wonderful incentive for them to create in unusual colors the new forms they have seen from the air.

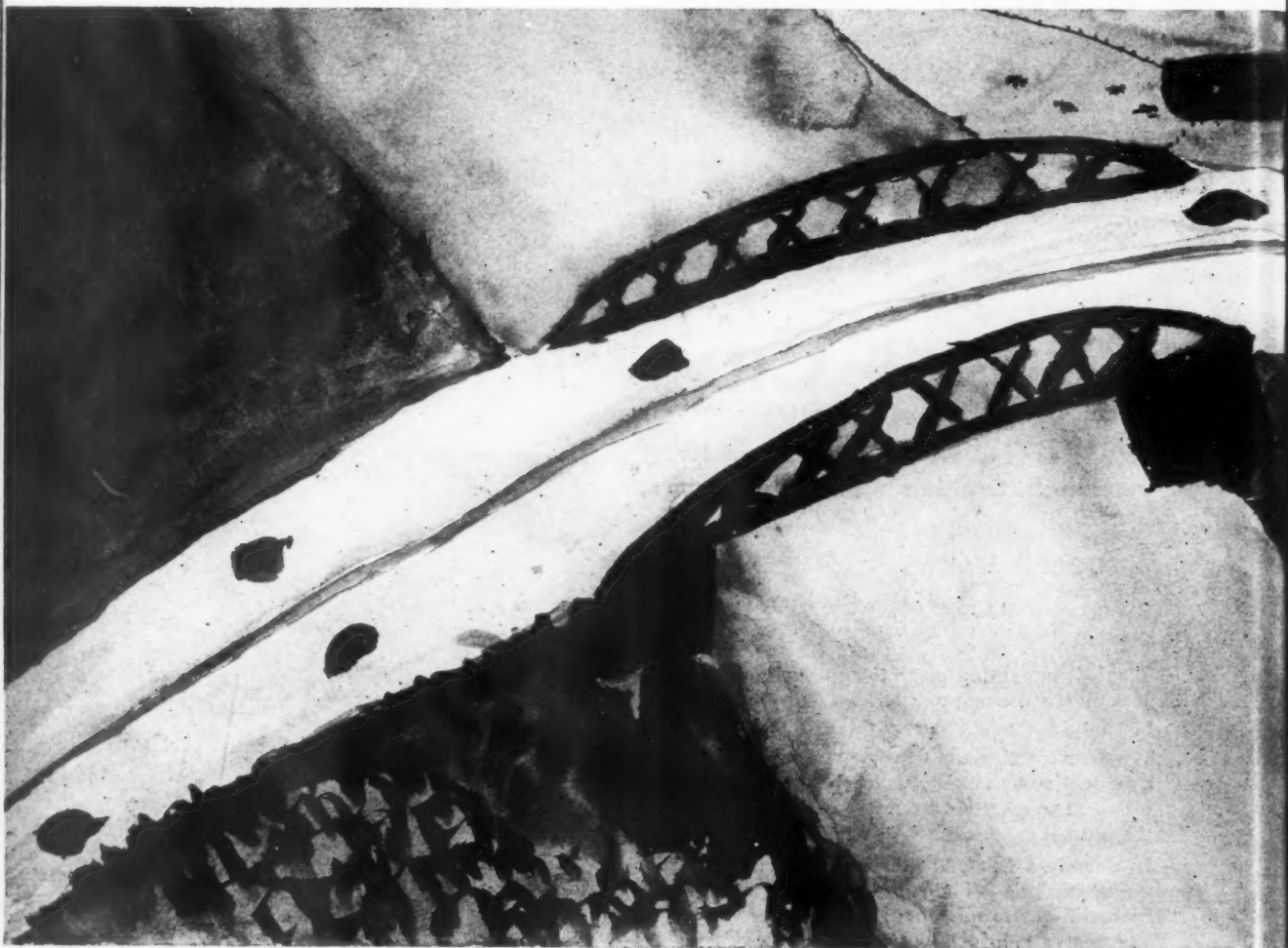
In our class, several children had been up in airplanes. They started the discussion. "The earth looks like a relief map", "Everything looks so small. It reminds you of a toy farm or village that children play with", "The earth seems to be divided into blocks of color", "Objects lean rather than stand straight" and "You don't notice details" were some of the descriptions the children gave.

(Continued on next page)

After the discussion, we all imagined we were in an airplane flying above Missouri. We imagined peering through the plane window and looking over the wing at the earth below. Then the children began to translate with crayons and paints what they imagined they saw. Each child's picture was different from every other child's.

When the pictures were completed we tacked them on the bulletin boards around the room. The children made suggestions about each other's work. In talking about the pictures, we summarized the project by saying that an aerial view is an arrangement of abstract blocks of color broken by textural effects. Everyone agreed that drawing "aerial views" was fun.

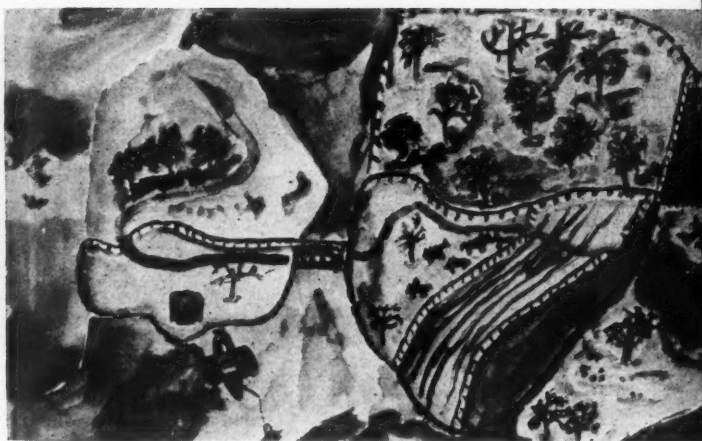
For all ages this subject offers an appealing challenge to create compositions using new color combinations and new forms. Older children may see the problem as one of color and spatial organization. Younger children will probably approach it in a simpler, more direct manner. Any medium can be used successfully. •



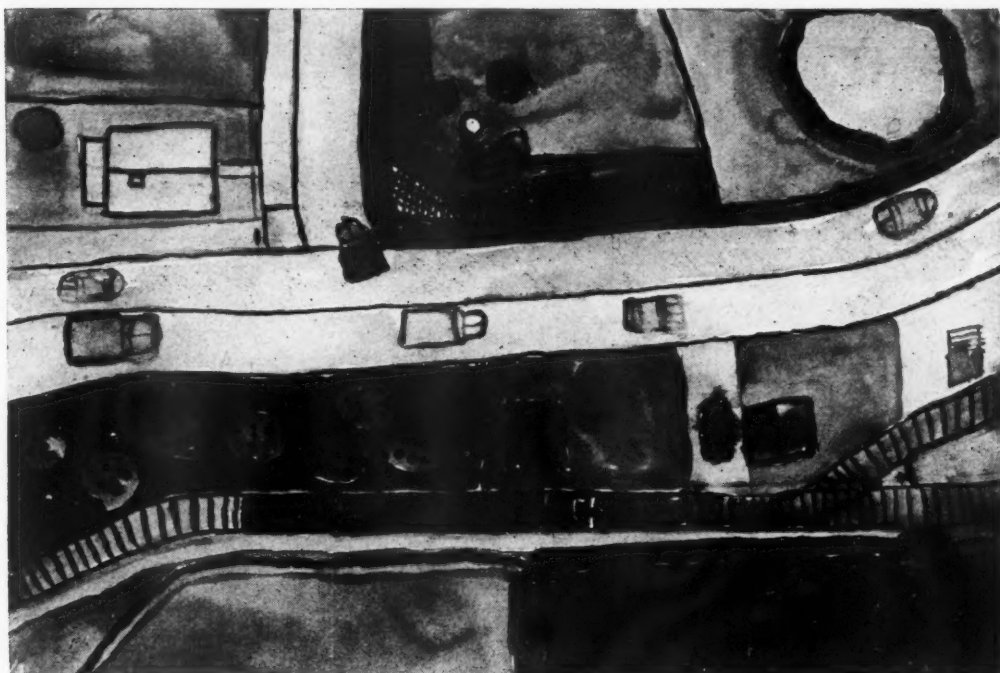
Bridge and stream were painted as they might appear to pilot of low-flying plane.



World appears much like this from 12,000 feet.



Tiny trees and fences make patterns in this drawing.



One child fancied world reduced to geometric patterns when viewed from above.



1



2

(1) Sharon, Cynthia and David complete their design with crayons — fingers work to get the crayon on solid; (2) Dale and David put on black poster paint. Dale said "O-o-o-o the paint slides!" (3) Cynthia and Dale enjoy the smell and sticky composition of the shellac. (4) Jimmy, Dale, Michael and Cynthia try out arrangements of the plates.

PROBLEM IN DESIGN:

DECORATING PAPER PLATES

By **ESTHER W. CLARK**

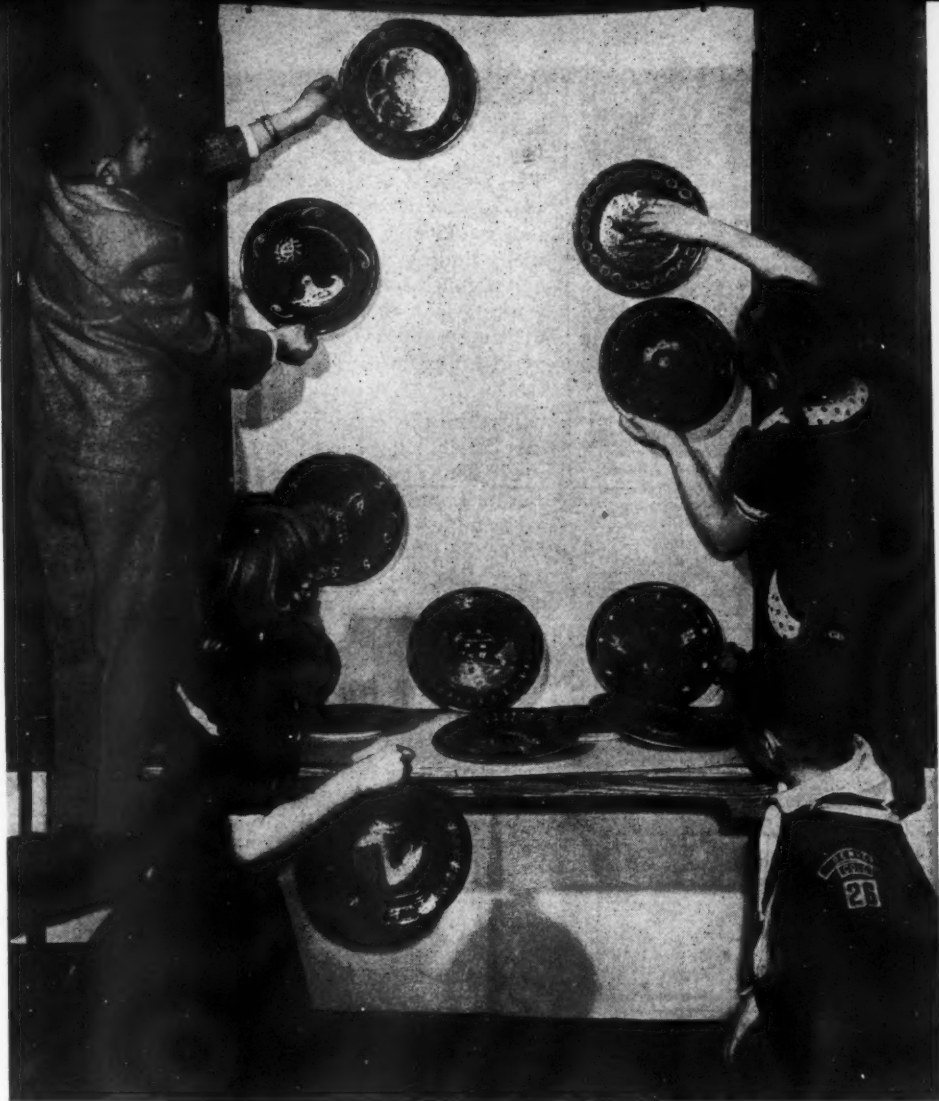
Art and Social Studies Teacher
Park Hill Elementary School, Denver, Colo.

"Smells like art class," said Robert as he came through the door of the studio. Shellac, wood alcohol and paint are fragrant odors to art-interested children. Robert and his third grade classmates were involved in a creative activity using a combination of media.

Since school began in September, the children had crayoned many pictures of their summer experiences and familiar objects of their everyday living. Flowers,



3



4

birds, airplanes, elephants, donkeys, fish, ducks, toys — the art classes progressed on through the endless list of ideas.

"Look at my design, the ducks are going around in a circle," Susan said.

The circle idea intrigued the class. And soon most of the children were arranging their pictures within a circular space. This was new to many of them and they learned to plan and to arrange a picture in a round space.

They decided to design and color paper plates with a covering of black poster paint. Now they needed to plan what space to leave without crayon — this would form the black part of the design. They also discovered that it was important to apply the crayon with a heavy, solid technique.

Learning to apply the black poster paint was a real problem. Careful brushing once over the crayoned part so that only particles of black would cling to the surface, and then real solid black paint on the plain surfaces of the plate worked best.

Clear shellac, slightly thinned with wood alcohol was the final covering. They learned that shellac was brushed across the surface once then the next brush was made at the edge of the first. The gloss of the shellac intensified the crayon design.

"Look how they shine. They look like my mother's plates," the children commented. This creative achievement gave them a good feeling of accomplishment and they will profit by this experience when they design ceramic plates and bowls in the next grades. •

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My School is

Boomtown

(Continued from page 34)

The project was an extremely satisfying experience not only because they could now show and explain their findings, but because they had so much fun building the hills, working with their hands, pooling their ideas and trying them out, experimenting with mixing paints, etc.

Others in the class built Drake's first derrick out of wood to be put outside our door. Still others made dioramas, miners' caps, dolls dressed as miners and two large murals under the guidance of our art helping teacher, Miss Jane Pitkin. For several weeks we had a sign "Boomtown" on our door and attracted many visitors.

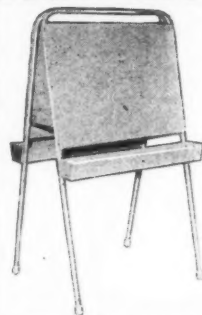
We preserved as much of our work as possible in a class book which contained a copy of all the letters we wrote for the unit. Not only did we write to grandparents or relatives in other cities describing our activities and to companies for material, but to a great many people thanking them for their assistance.

SHARING THE RESEARCH

Our art supervisor, Miss Ivey, found another fifth grade class that had worked on the same problem. When we wanted to see their art work she made arrangements for us to visit them. This was a valuable experience in racial understanding, as it was a school for Negro children that we visited. Our class book also contained reports submitted by each committee.

The final step was sharing each others research. Some committees put on plays, others puppet shows, radio shows, etc. — each writing its own vehicle. Our audiences were parents, friends, and members of other classes. During intermissions the pupils explained their arts and crafts. By an evaluation of the entire study, we realized that we had unearthed an amazing amount of factual information, had grown socially and had developed the ability to think and reason. We had the keen satisfaction of seeing work well done. •

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AUDIO-VISUAL

List, art and craft films. International Film Bureau, Inc., Dept. A, 6 N. Michigan, Chicago 2, Ill. Adv. on page 49. No. 223.

"How Teachers Are Using Handmade Lantern Slides", booklet. Keystone View Co., Dept. JA, Meadville, Pa. Adv. on page 49. No. 203.

Catalog of film strips, picture sets, and maps. British Information Services, 30 Rockefeller Center, New York 20, N.Y. Adv. on page 43. No. 238.

BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 45. No. 234.

CERAMICS

Catalog. Illini Ceramic Service, Inc., 163 W. Illinois St., Chicago 10, Ill. Adv. on page 50. No. 226.

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Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 50. No. 211.

Catalog. Griffin Craft Supplies, 5626-J Telegraph Ave., Oakland 9, Calif. Adv. on page 40. No. 212.

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Catalog. The Judy Co., 310 N. Second St., Minneapolis 1, Minn. See Shop Talk. No. 242.

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Flo-Master Bulletin. Cushman and Denison Mfg. Co., Dept. J5, 153 W. 23rd St., New York 11, N.Y. Adv. on page 50. No. 229.

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Catalog, "Everything for Leathercraft". Tandy Leathercraft Co., 149 N. 3rd St., Philadelphia 6, Pa. Adv. on page 49. No. 221.

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EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 43. No. 231.

PAINTS AND CRAYONS

"How To Use Alphacolor Chalk Pastels and Char-Kole" manual. Weber-Costello Co., Dept. 11, Chicago Heights, Ill. Adv. on page 49. No. 241.

Crayrite Crayons, 8-color package. Milton Bradley Co., Dept. JA-18, Springfield, Mass. Adv. on page 50. No. 235.

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Catalog of shellcraft supplies. The Nautilus, Dept. A, Box 1270, Sarasota, Fla. Adv. on page 40. No. 224.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

Workbooks And Art Education, Viktor Lowenfeld, editor, Research Bulletin, Eastern Arts Association, Kutztown, Pa., Volume 3, No. 1, April, 1952, 50 cents.

Educators, whether elementary teachers, administrators, art specialists or parent-educators, will be keenly interested in *Workbooks and Art Education*. It has been recognized for quite some time that workbooks had a damaging effect upon the creative concepts of children but this is the first articulate statement to appear in some time. It was sorely needed.

The contributors who range from administrators, classroom teachers to art specialists, performed experiments and made observations over a period of time to study the effect that workbooks would have upon the child. The authors suggest some criteria be applied in evaluating workbooks in the elementary school. Publishers, eager to meet the demands of the educational market, have produced what they believe will sell — not necessarily what is good. It is pointed out that a workbook that is bad from an art standpoint is usually wrong in what it teaches children in reading or number concepts.

The contributors have documented their findings with tests and pictures created by children before and after they have used workbooks. While their study could have had even more extensive research, the value of *Workbooks and Art Education* is not lessened. The articles by Irene Russel, Blanche Waugaman, Richard Wiggan, William Lear and Forbes H. Norris (a superintendent, by the way) are exceptionally pertinent.

This is the sort of book that all teachers should study and keep in their professional library. Until such time as some educator produces a more complete study of workbooks and their use in the elementary school, *Workbooks and Art Education* will be valuable source material in the field.

• • •

Let's Work With Self-Hardening Clay, prepared by Catharine Crossman, released by Visual Education Consultants, Inc., 2066 Helena Street, Madison, Wisconsin, 1952, Filmstrip with manual, \$1.35.

Teachers who do not have the advantage of a kiln and other ceramic equipment can now obtain self-hardening clays that can be made into permanent form. The medium is not difficult but it can be more easily handled if observed as a process.

Catharine Crossman of Wisconsin State College,

Whitewater, has prepared a filmstrip which shows ways of handling self-hardening clay so that it can be understood by students in the upper elementary grades or secondary level. The photography is clear and the processes simply illustrated. The examples of work shown are better than average although a bit sophisticated. If properly used this filmstrip is not apt to stereotype creative work.

• • •

How To Make A Puppet, authored by Ruby Niebauer, released by Visual Education Consultants, Inc., 2066 Helena St., Madison, Wisconsin. 1952. \$6.08.

Few films or filmstrips of puppets are available in color. Color enables students to identify materials, techniques and parts of the puppets more easily. Ruby Niebauer, Supervisor of Art, San Diego State College, planned the sequences of her filmstrip to show the way of developing the puppet from the story stage to the final production. She has kept in mind the importance of using materials available in any community. Classroom teachers will be interested to know that puppets and puppet shows can be done in an ordinary classroom with little equipment. This filmstrip is designed for children nine to 14 years of age.

• • •

Picture Making At The Gang Age, prepared by Dr. Charles D. Gaitskell, available through International Film Bureau, Inc., 52 Jackson Blvd., Chicago, Illinois, 1952. Sale \$50 — Rental \$2.

Picture Making At The Gang Age is the fourth in a series of films produced by the Canadian art educator, Dr. Charles D. Gaitskell. Like the others in the series (*Loom Weaving*, *Making A Mask* and *Beginning Of Picture Making*) they are produced with simplicity and with an understanding of the creative interests of the elementary school. Actually the film should be seen with or following *Beginning Of Picture Making*. The two together show the development sequences in the paintings and drawings of children. The films are very short (six minutes) so this does not permit discussion in detail of the full characteristics of the paintings shown. For those interested in a more complete film of this type Robert Iglehardt's *Understanding Children's Drawings* (New York University Film Library) will be useful.

Dr. Gaitskell designed this film to help teachers understand how this age works creatively.

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(Continued from page 12)

an awakening social consciousness. Physical education provides the activity. Art records the interest." In the first grade Carolyn painted a picture of a boy and a girl doing a folk dance on the playground.

And here is another encaustic painting showing the movement and rhythm of the square dance as experienced by the sixth graders. Healthy physical experiences and vital art experiences help boys and girls grow into balanced adults.

"However, some children still remain shy and would rather work quietly by themselves. This seems to be the case in the sensitive crayon portrait by a sixth grader."

The art supervisor made one more point, "You must always remember that encouragement is of vital importance in the art class. There is something most personal about recording individual ideas in any medium. Approval by the teacher and the other children in the room builds self-confidence, an important factor in continuing performance of the art class. The teacher should work diligently to build up her techniques of approval, but with subtle stimulation so that the child will want to go further with whatever medium he may be using.

"One way for teacher and classmates to show approval is to use the decoration of the bulletin boards as a group project. Last year one teacher had tired of formal arrangements. She put a wide strip of plain brown wall paper across the bulletin board slightly off center. It wasn't quite satisfying, so figures were cut out and arranged in interesting groups to fill the spaces between the drawings.

These thoughtful young teachers started the year's work realizing that children's creative ideas are most valuable and that they develop at different rates and in different degrees. These teachers will not be afraid of experimentation. They will watch the results of art activities to find the development of healthful social consciousness and will strengthen the abilities of their groups by subtle approval. •

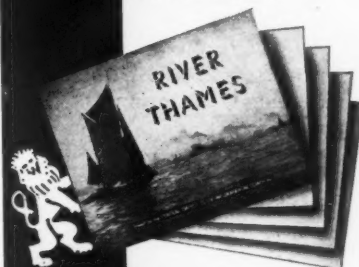
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SHOP TALK

Interesting new products offered: \$20 kiln, self-filling airbrush.

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Classroom teachers as well as art teachers are often asked to provide large numbers of favors for banquets or other events. If these are to be in clay, your children will enjoy learning how to reproduce their work by making rubber molds of their original pieces and turning out as many duplicates as desired.

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If your stock of weaving yarns is low, we suggest you write for a sample card of yarns from the Home Yarns Corporation, Dept. JA, 42 Lexington Ave., New York 10, N. Y. They welcome small and large orders.

TABLE LOOM

Interest in weaving as a school activity is still growing. If you are needing some table looms, check up on the two harness table model loom with a 16" weaving space put out by the Bradshaw Manufacturing Company, Dept. JA, Box 1103, Spartanburg, S. C. Sells for only \$27.50. They also can provide you with the same loom with 20" and 24" weaving space. Prices furnished on request.

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SCIENCE KIT

You will be glad to know that JUDY materials are back on the market again. They had a bad fire last October and were out of business for several months but are again turning out MEK-N-ETTES, the mechanical science kit for applied science and mathematics, JUDY counting meters and clocks and the ever popular hollow blocks for very young children. So if you need science materials for any of your classes, write to the Judy Company, Dept. JA, 310 North Second Street, Minneapolis, Minnesota.

• • •

NEW KILN

Have you seen the new electric kiln for enameling metal recently produced and sold by Thomas C. Thompson Company, the makers of fine enamels?

The kiln is 5½" in diameter and 5½" high without stand and weighs about five pounds. Pieces up to 4⅞" in diameter and 1½" high may be fired in the kiln. The body of the kiln is constructed of durable refractory materials. It can be plugged into a 115-120 V.A.C. power supply. The price — \$20 plus tax. The speed with which the kiln reaches enameling temperatures and the low cost of operation make it a unit particularly suitable for the school room. Order from Thomas C. Thompson Company, Dept. JA, Box 656, Highland Park, Ill.

Trick or Treat

(Continued from page 19)

pressed a dot at the eye point and at the center of his nose and mouth. The cloth was removed and folded double again. The eyes and mouth were cut the shape the child desired. We opened the folded cloth again. Then one member of the team was directed to stand behind the seated model and to stretch and hold the cloth firmly against the child's temples. The model's hands drew the cloth mask firmly under his chin.

The teacher placed a nine inch strip of masking tape under the chin running it up to each ear and pulling the cloth into shape under the chin. (A paper strip and paste would also do.) Two pupils dipped the three inch strips of paper into the paste, ran the strips between their fingers, removing the excess paste and handed the strips to the teacher. Strips were first placed on both sides of the nose to resemble an inverted V. Then two pieces about one and a half inches long were pasted around the eye holes and mouth. Then the teacher began at the forehead and completely covered the face and chin with the strips. When one layer was on, a second layer was pasted.

The teacher then carefully removed the mask and holding it in the curved position, thumbtacked it to a cork strip above the blackboard. The little model was glad to "get out from under" but he and the class were delighted with the mask. There was no lack of volunteers to be the next model! But the time element had to be considered. The demonstration had consumed 20 minutes. The group figured that if they used only their unit activity period it would take over a week to do what had been done in the demonstration for 40 masks.

So we discussed how we could get a mask made for everyone in a shorter time. Many of the children needed to spend much time on arithmetic, spelling and reading. Others had research to do on our unit "Communication." We decided to have arithmetic, spelling, and reading questions placed on the board so that all could keep busy while

groups made masks throughout the day.

The teams worked quietly and no visiting was allowed. The children eliminated pupils from their group who were wasting time. The first night found 15 ghostly white faces grinning down from the cork molding around the room. Happy co-workers went home.

In the morning the masks were dry. The previous day's work was evaluated and sound advice given to the next groups. The teacher showed them how to trim the cloth hanging from the mask.

Some of the children were disappointed that noses turned out flat. Paper mache was the solution but most of them didn't know what it was. When this was explained some children wanted to try it while others were satisfied just to trim and paint their masks. So again activities had to be organized.

While painting started with one group, the teacher started to make paper mache. Newspaper was torn into tiny pieces $\frac{1}{2}$ " x $\frac{1}{2}$ " and dropped into a dish pan. Hot water was poured over the scraps. Two children worked the wet scraps into a mush. Then two others squeezed out the water and mixed in paste until we had a soft, firm clay-like substance which could be molded into any shape. Inimitable childhood humor took over. No longer did the youngsters care to use the designs they had previously made. With clever fingers they made grotesque noses — hooked, pointed, all shapes. Huge ears grew, long beards and heavy eyebrows. During this time the rest of the class were painting and modeling or doing drill and research work.

At the end of the week we not only had 40 masks but many completed assignments in skill subjects and much accomplished in communication research and library reading. After the masks dried, nostril breathing spaces were hammered in with a large nail. Holes for rubber cord or string to hold them on were punched. The masks were thumbtacked to the bulletin board and admired by the entire school — brothers and sisters in other rooms just had to see the masks.

(Continued on page 48)

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HOW TO MAKE

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By **DAISY MOORE**

Teacher, Lowell School
Mound City, Ill.

Ink-Tempera Batik is a satisfying medium for older students — even high school students and adults enjoy it. Night and winter scenes are particularly well suited to the medium.

The design or picture is sketched lightly with pencil. A good grade white drawing paper or charcoal paper is best — manila paper is too thin and soft and will not stand the necessary washing. Paint the picture with thick, heavy tempera using lighter, bright colors. (It may be necessary to allow paint to settle, pour off the water and use it in its heaviest form.)

Do not cover the picture entirely with paint. Remember that any unpainted parts of the picture will be black when finished. It is not advisable to paint one color over another, as only the color next to the paper will show in the completed picture. Allow to dry. It's best to finish the picture to this point in one class period, allowing it to dry completely for the next step.

With an inexpensive brush (India ink is harmful to bristles), cover the picture entirely with a coating of India ink. Again allow it to dry well. The next step requires special care. If a sink is available (otherwise a flat pan will serve), lay the paper flat and cover with water. With a piece of absorbent cotton, lightly wash the picture. Change the water frequently. Much of the ink and part of the paint will wash away, leaving a picture reminiscent of an old print or tapestry. Carefully remove the picture from the water, being careful not to tear the wet paper. Let it dry flat on newspapers. Should too much paint wash away on a necessary line or small part of the picture, it may be retouched slightly with tempera.

Ink-Tempera Batiks, made on 18x24-inch drawing paper, matted and framed in narrow molding or passe-partout binding are most attractive for hanging in the home or as a holiday gift. •



Pupil painted clown and balloons bright yellow and orange so that figure stands out sharply against the background.

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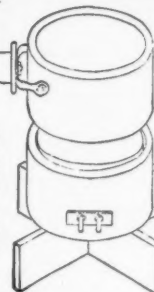
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(Continued from page 45)
What were the outcomes of such an activity? Will it carry over into the home? This one surely did. Several children made masks for members of their families. Parents came to the room to see the masks. There they became aware of the self-impelled study which was going on in other fields. This we counted as good public relations. Children in

other rooms became interested and five of our best workers helped them make masks.
Did we use our masks? Some of the girls who were to march in the Halloween parade as fairies, queens, people of other countries did not wear theirs. But the boys who were pirates, clowns or tramps found them just what they needed to complete their costumes. Many

wore their masks to go "trick or treat." Each child, whether he used his or not, enjoyed his creative accomplishment and could hardly wait to take his mask home.
Finally the children summarized their learning by writing a composition — "What I Have Learned from Making Masks." In every composition something was said about teamwork, spelling, reading, etc.
For the teacher there was the thrill of seeing the children have a meaningful art experience and the gratification of seeing them grow in abilities to work together and use social control. She had watched them improve in following directions, assuming leadership, in ability to listen and evaluate their learnings. They had had a vital experience. •



TRICKS THAT TEACH

A suggestion we hope you find interesting, useful

There's a scientific explanation for almost every trick. So, fun adds to knowledge when youngsters not only can do a trick but learn the "why" of it. Thus, you may welcome knowing about the tricks collected by Columbia University's Prof. Lynde—each with full directions and easy-to-understand scientific explanation. Below are four of these tricks.

1. How to see a big, white ghost.

Gaze steadily for one full minute at the white mouth of this black ghost. Then look steadily at one spot on white wall or ceiling. A white ghost appears, fades and appears. GHOST is caused by retinal fatigue—the "why" of which Prof. Lynde interestingly explains.



2. You can't do this trick.

Stand with your heels and shoulders against the wall. Drop a handkerchief on floor about a foot from your toes. Try to pick it up without moving your feet or bending your knees. IT'S BALANCE vs. your center of gravity as Prof. Lynde shows.



3. Try to lift an ice cube

out of a glass of water with a loop of string. It can't be done. Now, lay the wet loop on the ice cube and sprinkle it with salt. After 2 or 3 minutes, lift string and lift the ice cube, too. THIS IS FASCINATING PROBLEM in changing temperatures, which Prof. Lynde makes clear.



4. Bird enters cage.

Place an envelope upright on line. Place your nose and midforehead against upper edge of envelope. Look at bird with one eye and at cage with other. Bird appears to enter cage. YOUR BRAIN fuses the two images. Prof. Lynde's simple explanation tells how this is done.

If further interested—Prof. Lynde's tricks, with scientific explanations and descriptive sketches, are published in three volumes, SCIENCE EXPERIENCES with Home Equipment, SCIENCE EXPERIENCES with Inexpensive Equipment and SCIENCE EXPERIENCES with Ten-Cent Store Equipment. \$2.00 each. If not in your library or bookstore, write to INTERNATIONAL TEXTBOOK CO., Scranton 9, Pennsylvania.

Tricks 1 and 4 are found in volume three; trick 2 in volume two; trick 3 in volume one.

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Newsprint Stencil

(Continued from page 32)

the cloth side is down over the stencil, and then rubbing it with a wet cloth. No special adhering liquid is needed. Small pieces such as the inside parts of letters may be put in place after wetting the stencil.

- A squeegee may be made of cardboard or wood and used to scrape the paint across the screen and force it through the cut-out areas of the stencil. The squeegee is more functional when it is large enough to scrape the paint across the screen with one movement, thus printing the cut-out areas of the stencil with one sweep.

- The screen need not be washed when changing colors if you use Nu Media. Just scrape off one color and add another. Care should be taken in removing the first two or three prints from the screen in order not to move small parts on the screen. Peel the print from the stenciled screen.

At the end of three days the students had printed the 90 program covers needed for Business-Education Day. The good condition of our newsprint stencils after each color printing would have enabled us to print more than the required number.

The children agreed that Nu Media was an easy and effective medium to use whenever they needed to reproduce a design in large quantities. •

Beggar's Night

(Continued from page 22)

Rope, sponges, corks, and other interesting items from the scrap box can be attached to masks emphasizing features or as decoration. Next we painted. One coat of tempera paint was applied to the entire mask. Selection of colors was as exciting as applying the strips of wet newspaper.

The paint brush can do many things and children like to experiment with its many possibilities. Solid colors, polka dots, fine lines, heavy lines, wavy lines and dry brush can all be used effectively in the painting of masks.

There is further opportunity for using different materials such as marbles for eyes, rope and string for mustaches and beards, cloth for collars, ties, and kerchiefs, toothbrushes for fangs, and many others. Black construction paper cut into strips was used as hair for the completed mask. Holes were cut at the sides of the mask so that strings could be tied to secure the mask to the child's head. If the eyes of the mask do not correspond to the normal position of the child's eyes, small holes can be cut to allow clear vision.

Then we are ready for tricks or treats and "Beggar's Night!" •

Take a Walk

(Continued from page 31)

was the time for learning about color. Color is indeed "how you light it." A large quantity of a hue looks different from a small quantity of the same hue. Here the children were having first hand experience with light and color.

What else did they discover and discuss? The shapes of sassafras leaves and how they differed in form and texture from holly leaves. We found mosses and plants, pods and berries. We noted the variations in color and texture of tree trunks. We looked to see how branches formed and talked about their structure. We noticed how many fallen trees there were. We counted those that leaned diagonally against neighbors and might

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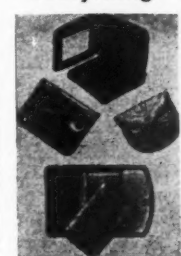
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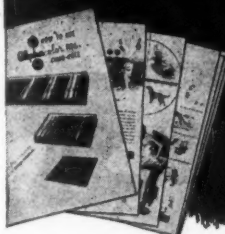
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soon fall to the ground. We turned up logs. Children on the fringe of the group made little discoveries of their own, scrutinizing small finds, slipping them into pockets. Some things were shared then and others when the group went back to school.

What happened later? Several children planted mosses at the foot of the pole supporting the bird house and sheltered their plantings with bark. Others planted small ferns by the school steps. Some of the boys took pail and shovel and went for clay. The girls arranged a bouquet of autumn leaves and pods. Several made miniature gardens on china plates. A shelf was cleared to hold specimens gathered on the walk.

Through it all we talked, asking questions of each other, looking for answers.

"Will the ferns wilt?"

"Don't they look pretty?"

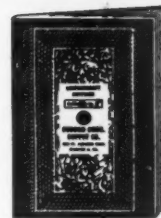
"Why did we spot a yellow warbler so easily and not see that brown thrush till it flew away?"

We need to talk about art matters; we need to lead children to think and make judgments. It doesn't have to be a walk in the woods — the meadow, the city street, the market place — all provide similar opportunities for learning.

The shared group experience need not be outside the school walls but working with materials is not the only art experience to recognize. An excursion can point up many new matters simultaneously. It can introduce new words, new meanings, new attitudes in a variety of subjects. However, values will be slight if such an experience stands alone.

This we know: the art experience must be rescued from the old-time lesson that pigeon-holed it into a certain hour of a certain day. And the responsibility for its rescue lies with the classroom teacher.

Whether it be a study of history that relies heavily on the arts of man in past and present, or merely a walk in the woods, the possibilities for art learning are countless. Art will have a deeper and more lasting value. •



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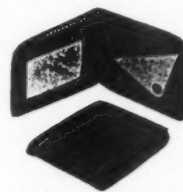
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